


cel book gel:  
Contemporary Sanity of  
Free Drawn Malic Molds

revised version of VanGorder's  
Vangorders

The image shows a section of a book cover or a piece of art. It features a prominent diagonal band of alternating red and yellow stripes, bordered by thin black lines. The background is a light beige or tan color, overlaid with dark, sketchy, and gestural lines in black and grey, suggesting a landscape or abstract forms. The overall style is contemporary and expressive.

Edwin VanGorder



The artwork features a bold, diagonal split between a vibrant red upper-left section and a deep blue lower-right section. Overlaid on this background are intricate, dense black scribbles and line drawings. On the red side, the scribbles are more chaotic and dense, resembling a tangled mass. On the blue side, the lines are more structured, forming a grid-like pattern with some diagonal crosshairs. The overall effect is one of dynamic tension and complex visual texture.

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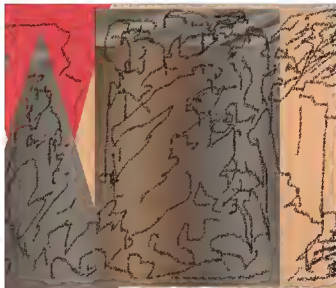
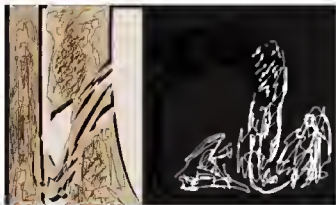
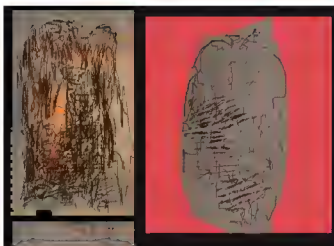
Edwin VanGorder

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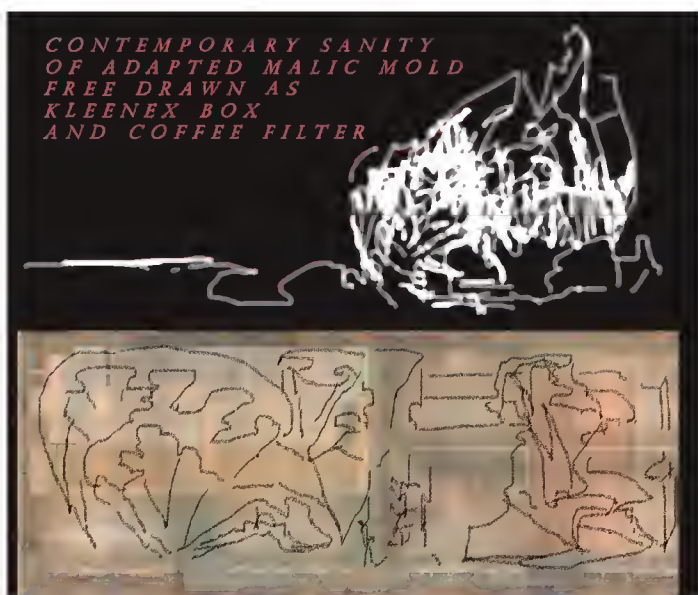
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Net Art Net:

To draw near, far, similes, conclusions, parallels, to draw out,  
comparisons, through, by, past, water, fire, bow, wheel, lot,  
towards, inference, diagram

cyber space is a furl of semiotic retrieval to meta materials  
in which neologisms meet a neurological suis gen- ( as such )  
currents of Aletheia the becoming and Tethys the semiotic  
aquifer of flux in place through no-space.

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Streub coffee filter and Kleenex box

I liked the idea of contrasting reflecting things and reflecting qualities.. ( reflectingthings and reflecting/qualities).

It follows that things at hand / things of the hand: ontology and metachemai respectively the latter Greek “of the hand as in the chemistry of that alchemy by which things turn to another then somehow come across to each other. The “turn”is that formative event in the nature of the mind which finds the appeiron, or spatial extension of Pei,or weal as meeting the wheel of circumstances via that canonical interpolation and interpellation (pei-weal-wheel which are a metonymy to the pattern of material motion with the grain or against, bios or generative stability like heuristic diachronous time in the former and anachronous time patterns-not –patterns the latter which are indicated in the Pie Skhar or material to mind language of encounter in the spatial extension of necessitated formal or intuitive adjustments which the Pie Gno or know is adapted then within the Greek scheme as genoskein or steering kind of knowledge which puns across bow and lyre as a stretched string indicating potency and potential within limits, bow as in ships bow, or the cutting across a wake indicating the turn of materials as well,land turned to water, fire turned to earth and so on as in Heraclitus thus the structure of trope, or turn of events also to Bough, upon which the Pie weid or see manages the tropism or turn to the sun by which the ancestral order across Pie, Sanskrit and Greek as the topology found to structuralism per Sausseure are of “uru Anna”- light of heavan. The Sanskrit makes karsw a word



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for drawing which in relation to akrsti or accuracy becomes for the Greeks skiros or hard, which as a cognate of skhar as well structures the idea mold of “carve “ presented as epikarsios or cutting against the grain which shows in our critical modes in such titles as “Against Nature” or Against Affective Abstraction” and the sense of “bias” then is built inbuilt with the Greek Bios or bow as the turn or hard turn of events.

In my near space I recognize certain paper products: the Kleenex box and coffee filter as carrying the information of architrave ( planar presentation at top of column and archivolt- the base curve as a decorative element which are as theoria and goetia respectively i.e. theory and practice residual in philosophy to the alchemic turn to trope. : the Kleenex is a lateral extension, the coffee filter a ribbing. To make that clear you have to look at the drawings here... in general it occurs to me that Duchamp's glass has in its top region and implied perspective in the scission decision evidence which is taken up in the Green box at the tangent, first in the diagram of a wheel, but that wheel is probably a map form for words and definitions placed in a spoke like mapping... My own works similarly are a canonical drawing system with notes in a “cultural black box” which may sound kind of negative but then again Heraclitus was “the dark”. I am “the shades” of Smithson, whose death in plane was that of a person bringing abstraction to earth via his interest in bringing topographical to topological , within the box I channel him to a degree within the turns of events which taking in virtual space and natural hand also have those differences

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outside the box.

To return to beginning paragraph: another word for turn is the PIE Streubh, which is more abstract, and figures in words like antisrophe, anistrophe, epistrophe, or in Alice in Wonderland” to gyre and gambol in the wabe.

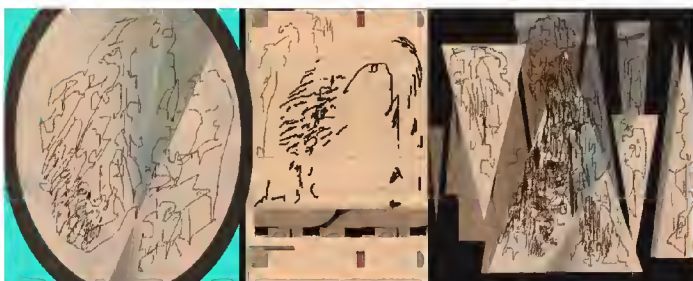
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### Dissecting the Minotaur

Picasso was famously born stillborn, midwife departed  
uncle blew smoke in his face, and he revived, the artist  
seems to have the memory bestowed to his Homunculus  
(inner person) as 1- Catalan guitar player, smoker, fisher  
2- the Minotaur (wreathed in a marking matrix mirroring  
the material extension into sculpture of his identification to  
paint as the marking matrix and fluidity of marking  
through his French orientation. Of the Italian side he  
chiefly borrowed Fra Bartolomeo out of a momentary  
musing on a resemblance of some of that artists portraits to  
Max Jacob. The statement on his part that could draw like  
Raphael as child but today such would be punished marks  
his identification of Rousseau as the Naif or child while  
simultaneously punned to Rousseau of the “rights of man”.  
Although the New York school also famously despaired of  
drawing like Picasso the leverage remaining for anyone  
interested is that Picasso could not imitate Michelangelo,  
one can place a fulcrum there towards ones own mobile  
homunculus. Duchamp’s “given” to me is probably  
likewise the unspoken question- given his antipathy for  
Picasso yet the pervasive influence of the artist, what  
would his (Marcel’s) drawings look like?, -the Green box  
gives the answer which is a kind of dissecting the unifying  
Egyptian holistic time line to all manner of interruptions  
derived not from art history vignettes as in Picasso but  
philosophical asides paced to a sense of art and language  
branching visual rhetoric in the genesis and  
metamorphosis within the history of any artwork between  
first mark and completion, between first impression and

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final judgement( to state the meta level transpose)  
The drawings I place here are along these lines of  
“dissecting the Minotaur” which has the potential for all  
manner of philosophical asides in the material world, but  
yet again in the v. world (virtual). And indeed one can  
have very early memories: I remember, born in a time  
when child separated from mother the wet blurry vision,  
the blue prints being made of my hands and feet, the odd  
transpose between figures near and then away, and  
standing then leaning over ( not initially spatially  
comprehensible, a strangeness, and strange also the  
contrast between the fluid sound of speech and short  
orders, coughing and pauses and different tone of male and  
female which were an odd splintering in a world matrix.  
Valuable here is the pre language element, the child sees  
from birth in a thinking way. Where touch and  
circumstance intervene to pace comfort and discomfort  
those interceding layers in their retreat frame a hyper  
visuality cognitive mood. ( not to over elaborate some case  
of child psychology as I have no knowledge of these things  
which may in themselves be antiquated systems displaced  
to neuro analysis which I am closer to via interests in OT.  
(Occupational is a rhetorical term meaning that which is  
not known but studied) And the term antiquated is a  
reflexive layer which requires its own layers of re-  
mediations... towards cortical integration and pre- post  
cortical proto neuro fieldings. As an asideⓈapostrophe) I  
like the title “Art and thought of Heraclitus→ art and  
thought as one thing....



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### High Density Structuralism v. States

Leanto- hatch on cross hatch (triage) triagedy... has to do with the original reference within an adapted timber framing as cognate of Asian carpentry-housebuilding and architectural brackets in the context of a high density v. structuralism (Seaman uses term v. viewer ie virtuality which I have given this neologism) in which the viewing as a “rhea” mode, places meta levels displacing material to a structural indices indication within art and language branching visual rhetoric and linked to alchemic matrices evolved to goetia and theuria or the historical antecedents of Platonic ideal which can be redirected to drawing as trans verbal entity as with Heideggers “dasein”(dessin-designo) The open hatching represents the idea of “witness”, the opaque framing is a paste, gel, or the historical limming version of “draw” as introducing the matrix. The “lean to” references the pit house origins in which rafters both ceiling and wall leaned out from dug out space foundation niche.

Dasein has an interesting relation to Greek idein or to see, , idendai to know ( towards identity) of PIE weid-to see modifies with Pie terkw or twist to form “history” terkw also to “tere” or turn the essence of tropai and trope indicated in the Sanskrit Tarkuh or spindle. Deleuze gives a roundabout introduction of this in his oblique definition of rhizome as indicating for example observing the growth of weeds as locating water and the cracks in the ground follow, these then float the idea of rhabdos or divination of materials, and water, identity as intuitive.

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### Occupatio/Contingency/Exordium

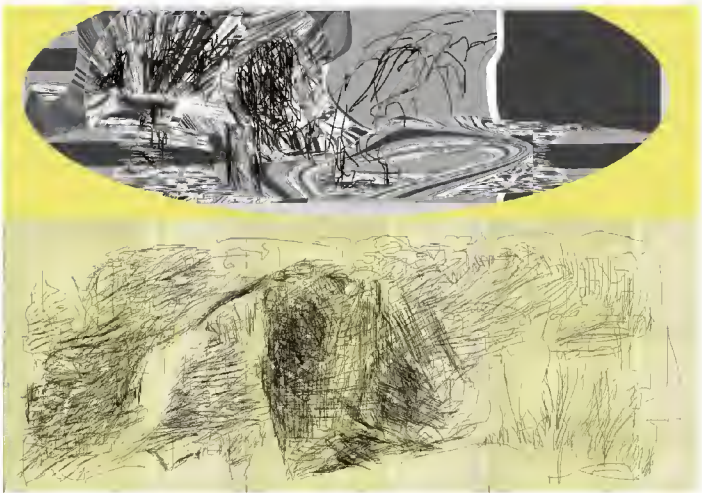
Occupatio: the justification of the edges from the hatch angle relate center to edge serially in what would in Occupational therapy child developmental reflexes be the “righting reflex” as building on the stepping reflex.... The coil and release energy is “assymetric tonic reflex, the more fencing like flourish “assymetric tonic reflex. The idea of a “tonic” or tone is built into Sanskrit as relaying the impetus of motion as a multiplicity of confluences within verbal structure, thus some hundreds of words for drawing which indicate the mood aspect of motion, in Greek this is translated in to a large variety of connectives, and correspondingly on a larger scale a variety of categories of knowledge, which become the modus operendi of ethos pathos and dialectic or rhetoric, between language families, Sanskrit as though ethos, Greek dialectic and the pre Sanksrit PIE or Akadian as though pathos of language forms building smithing, sheep herding and shearing, brewing and the cultural object to making connectives newly founded to neo lithic culture relating to the habituation of settling in to domesticated culture.

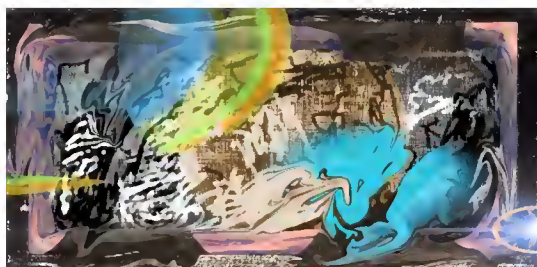
Contingency: are in my works interest that sense of potential that is nexus to the canonical structures which broach cortical integration to the conflux poetics of poiesis. For example In Remembrance of TP Proust places a paragraph written when he was 12 which sets forth all his subsequent writing as canonical exordium manifest upon the contingencies of that potential , as does then again also Durur upon the self portrait in silver point at age 8. The canonical style is fully ramped by Pound, and

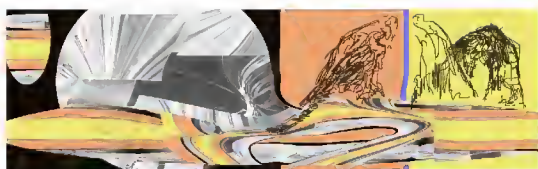
Celine.

Exordium: the task the motivates my shaping of that moving by changing shape in bodies become in art change in order to see or as the term which is that brachelogy arrives per “project”- are projections of a kind of “tonic” fragment, or as the movie Inception derives an emblazoning emblem like the amulet “talisman” for example in the Story of The Stone which in language studies can be compared per haps to various Pre Socratic philosophical “fragments” These thus for me, in their connective language and that verity of art and language become art and visual rhetoric can be compared to, in my case the parallel or rather skew of a singular pre language fragment” namely the memory of immediate moments after birth in which I observed, without language, but in a thinking kind of way the blurriness of my still wet eyes, the blue prints made of my hands and feet ( my immediate connection there to printing ( and on my birth certificate) the change in position in space of standing to stooping, the different tones of voice in sentences and rejoinders, and the female and male tone.

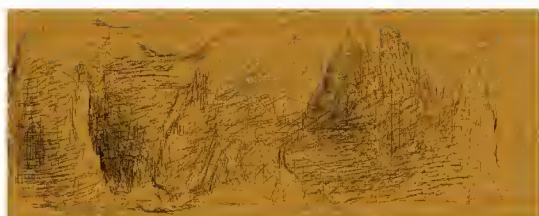
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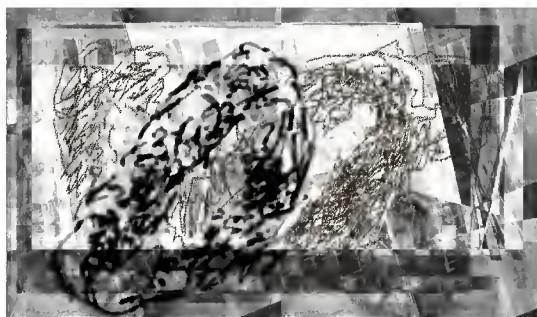




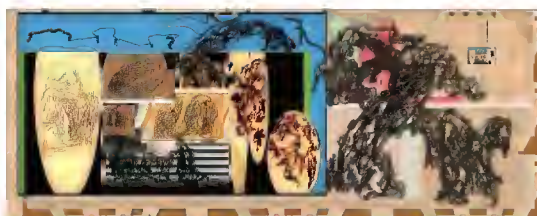






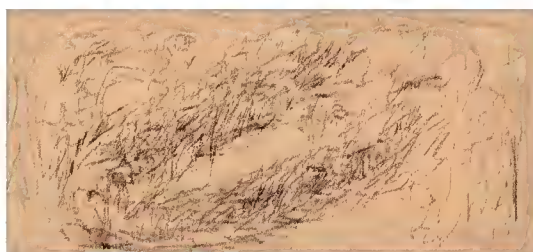




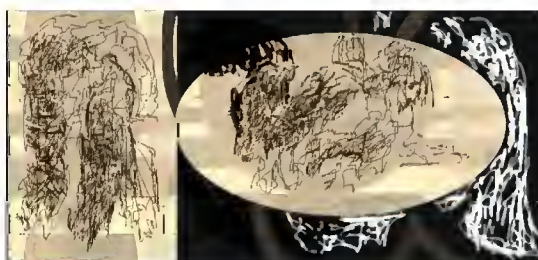




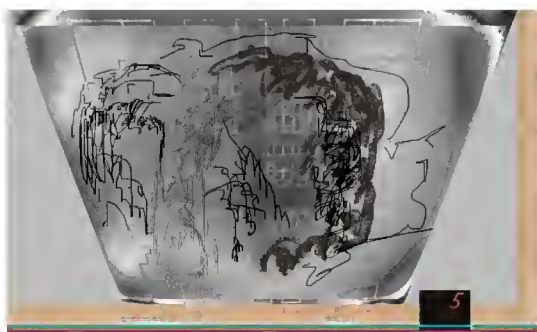


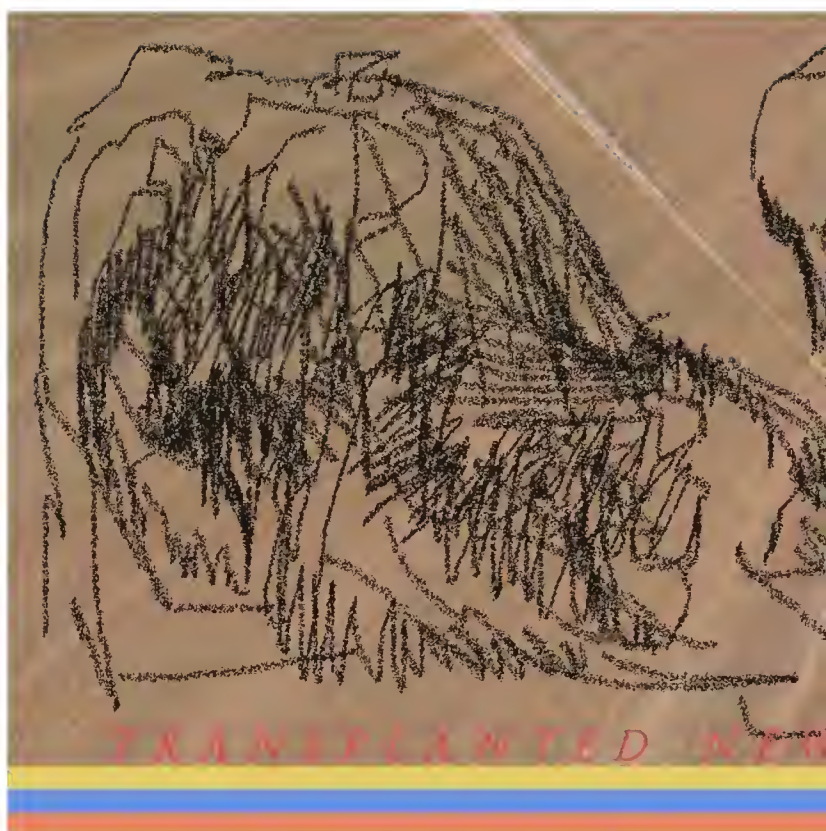






























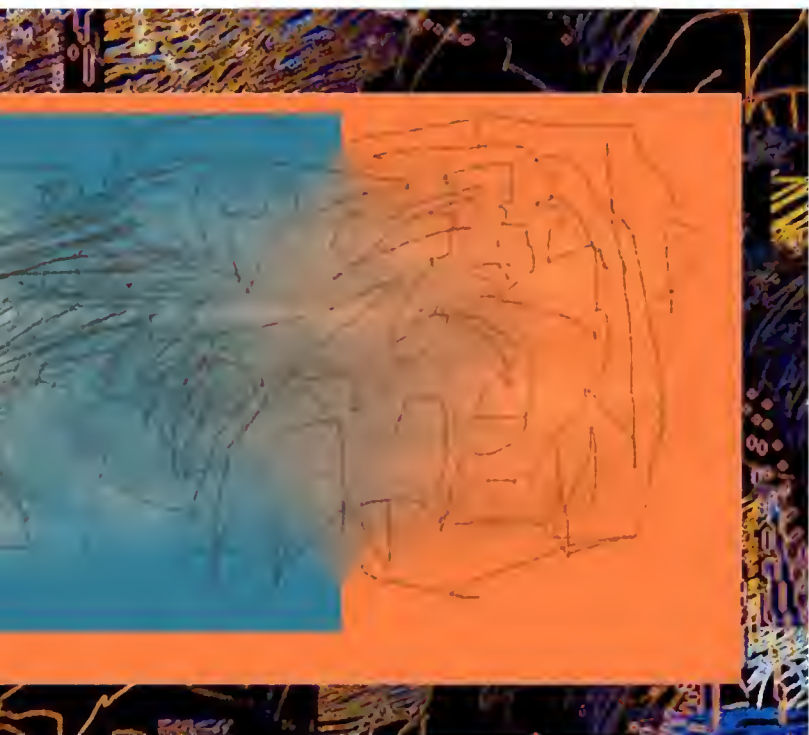


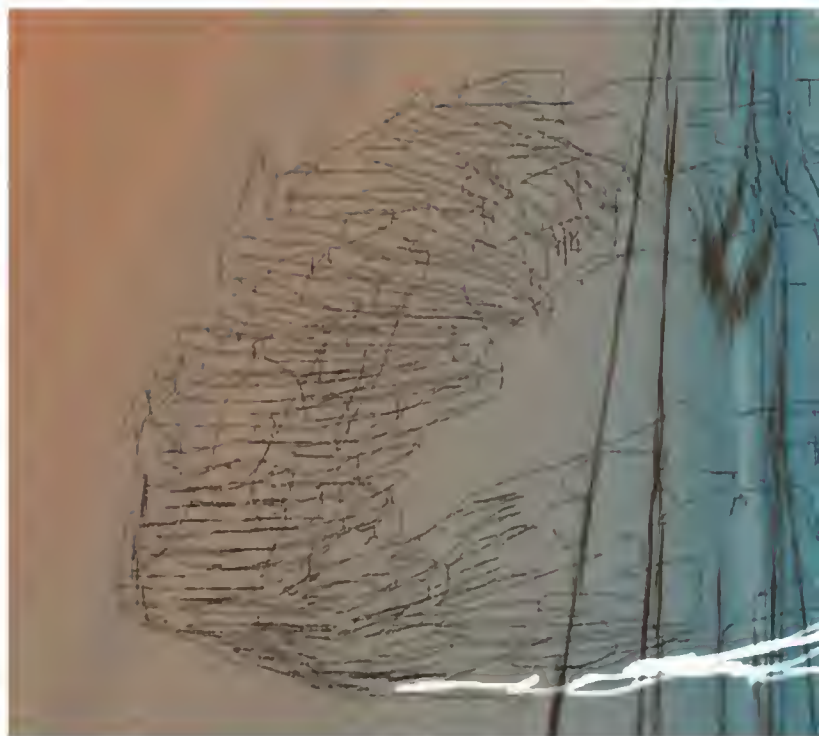


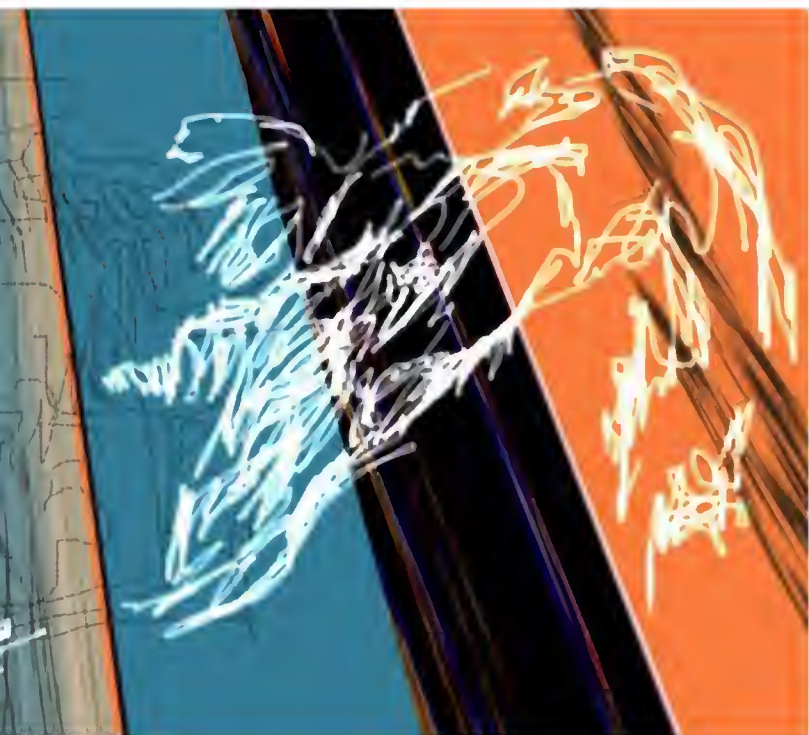


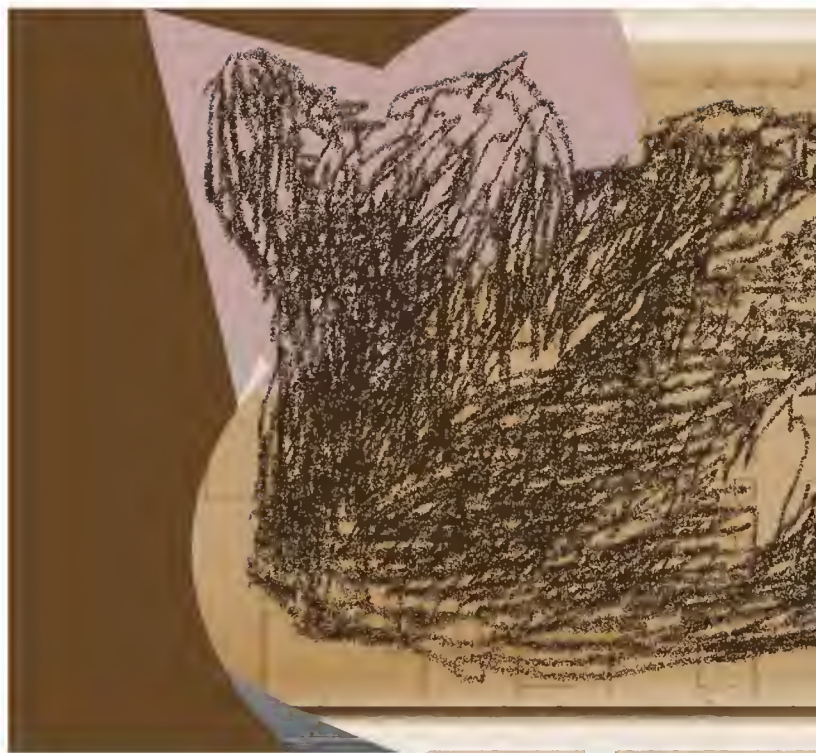


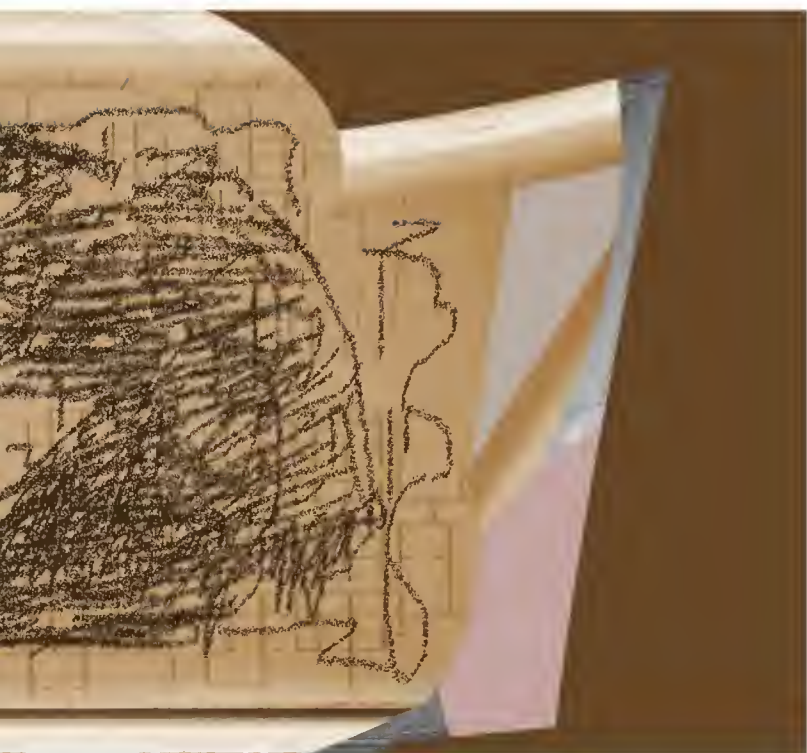


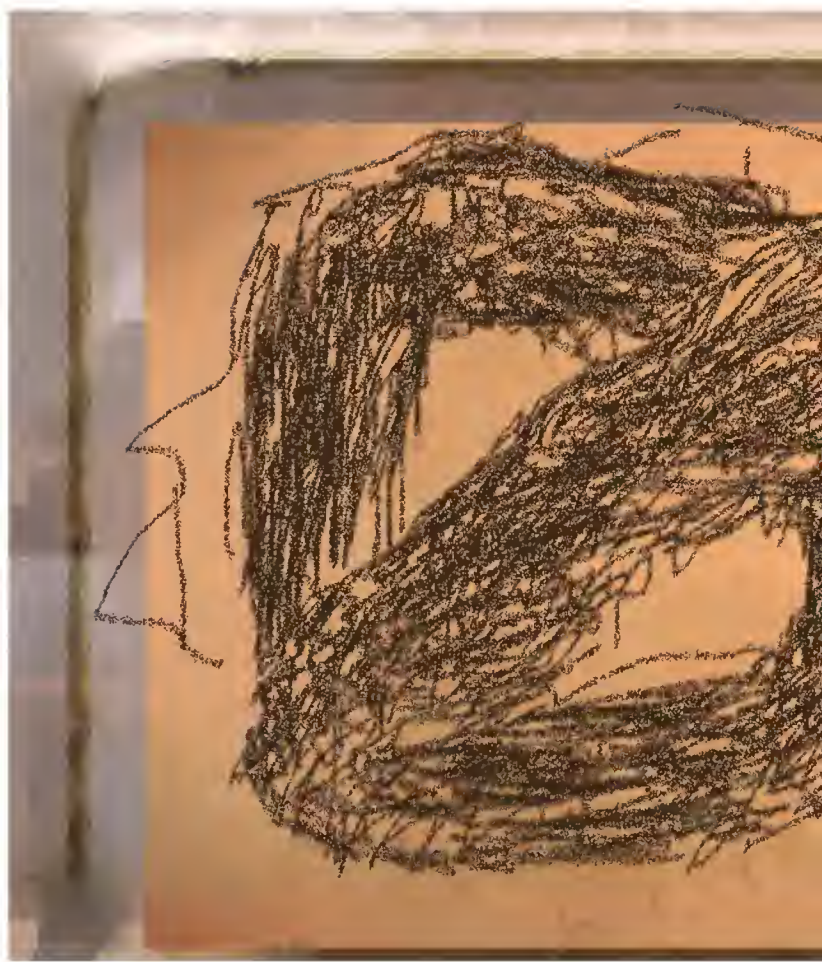




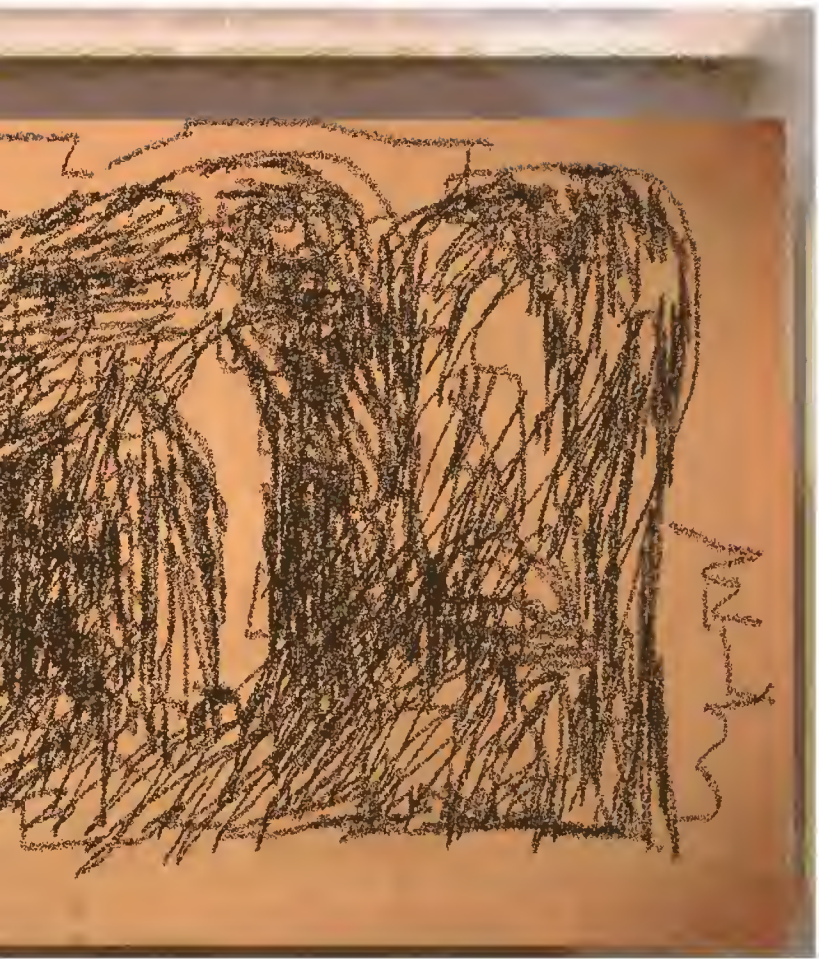


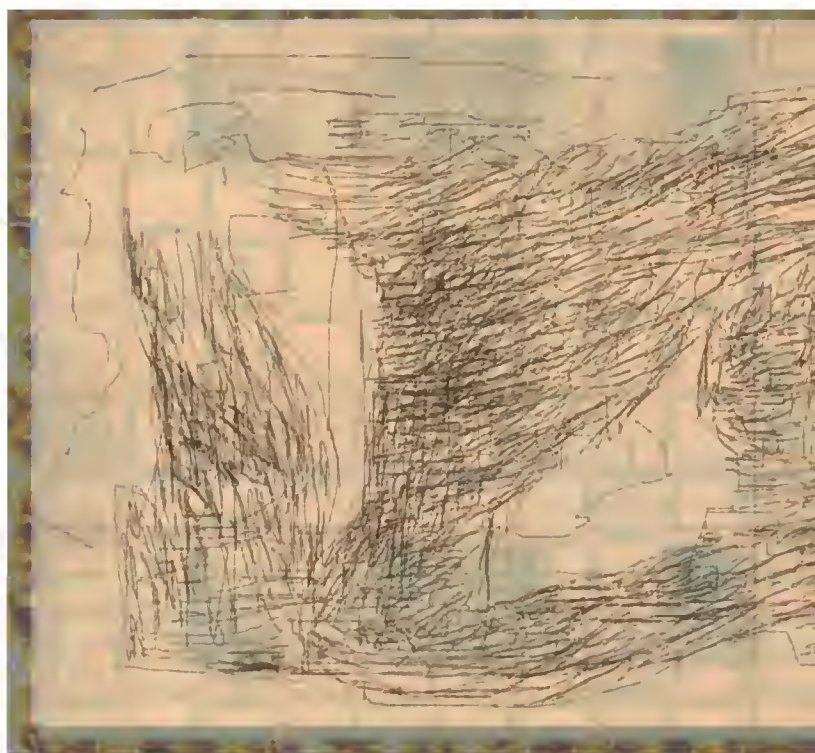






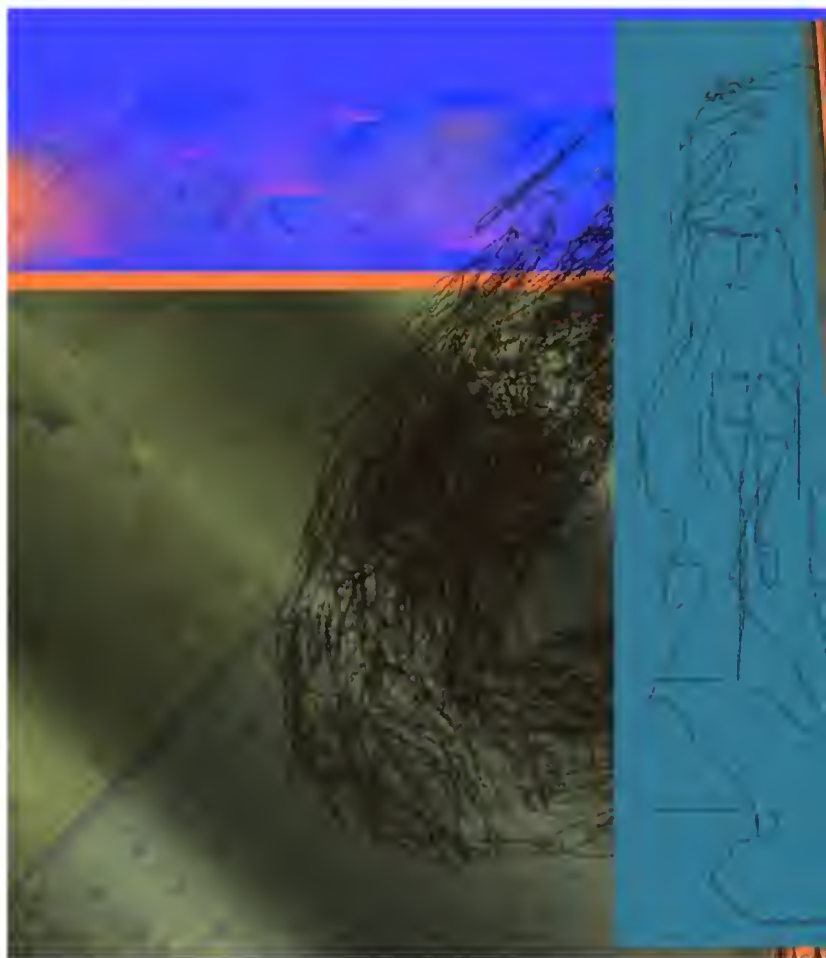


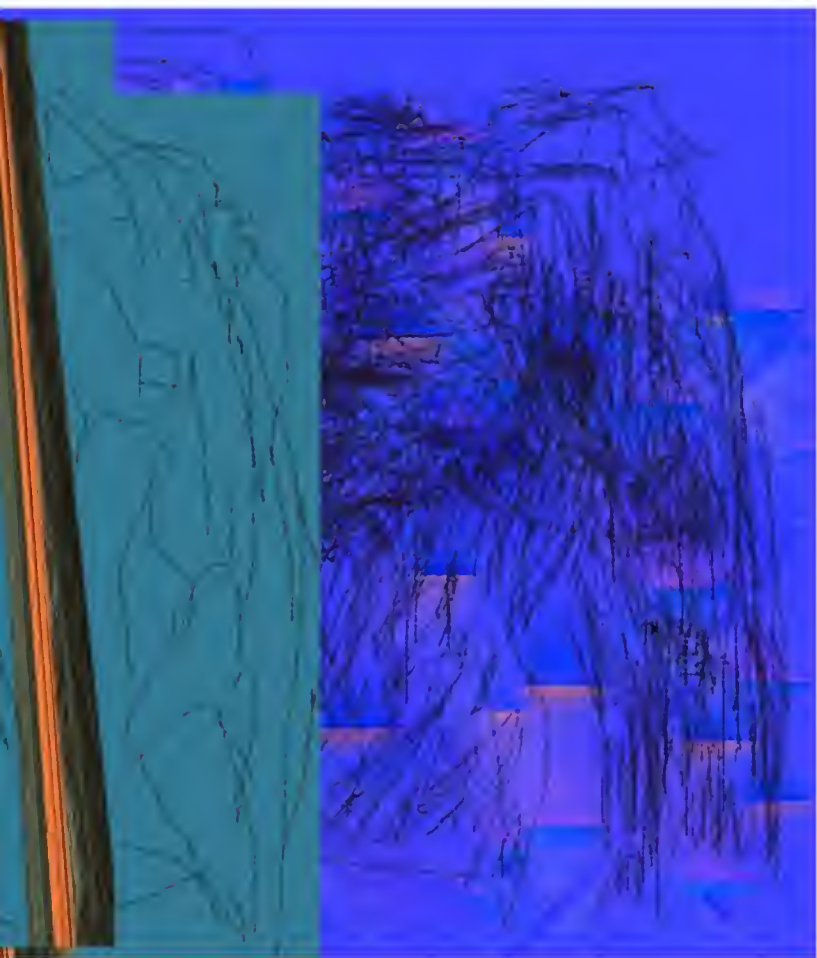


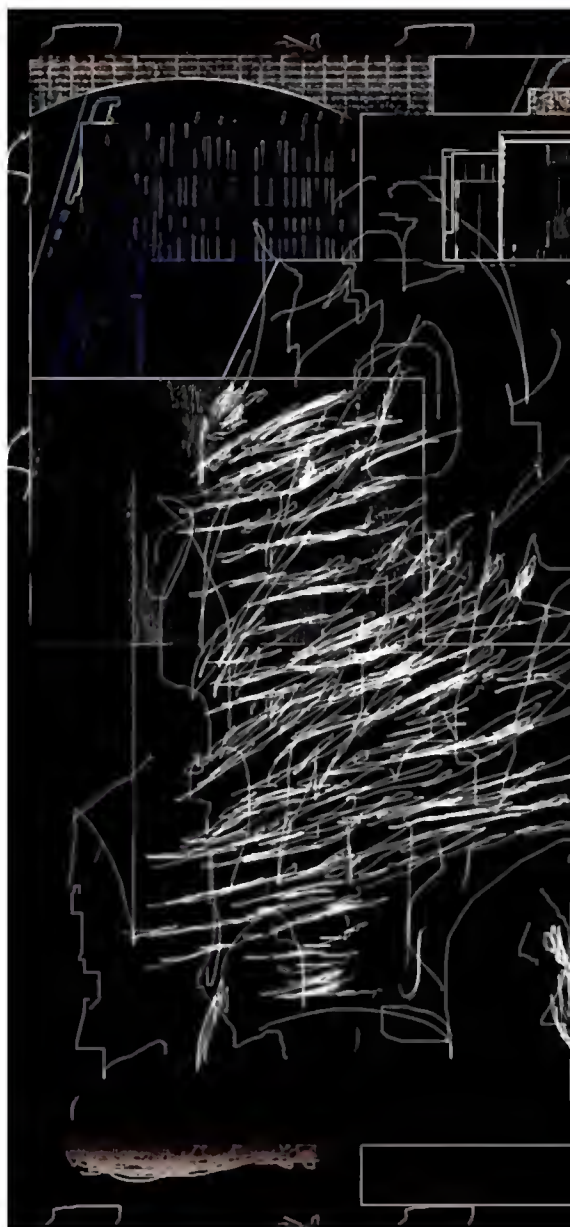










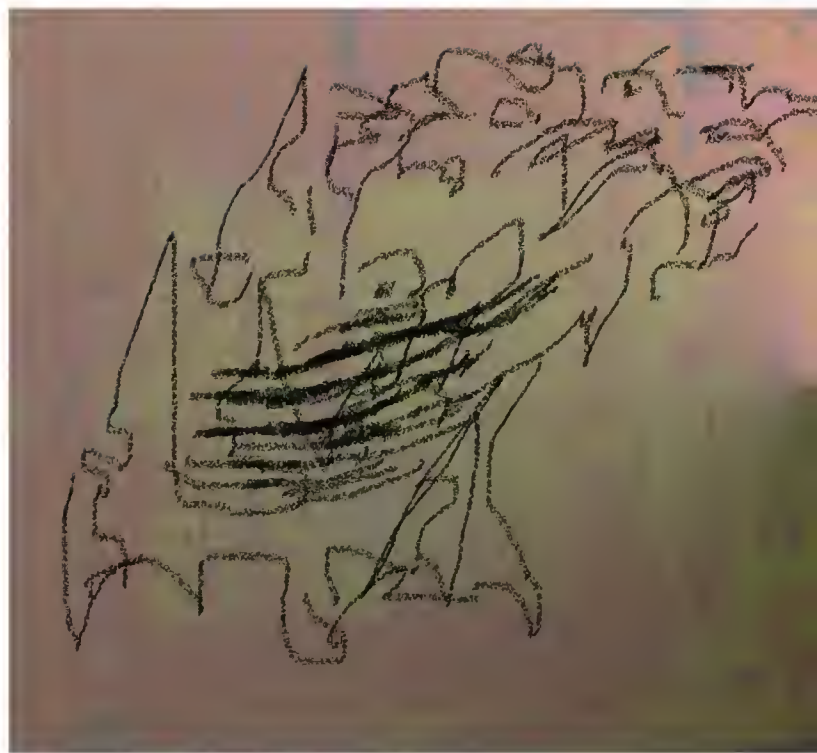










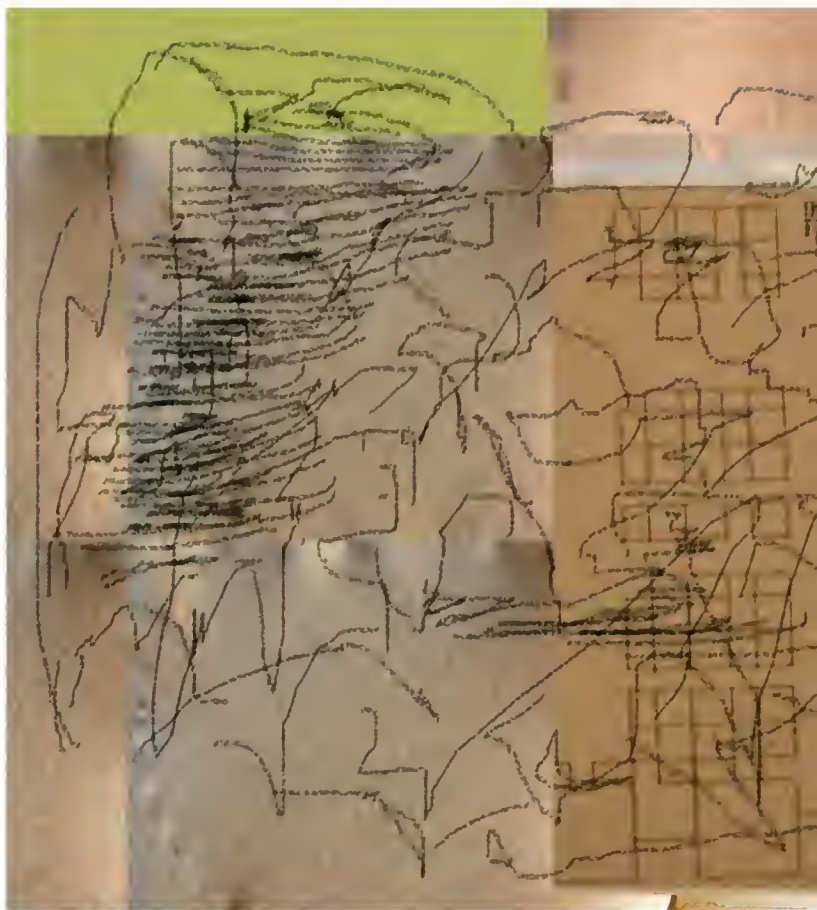





















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